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AMERICAN ART NEWS.

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The office of the AMERICAN ART NEWS is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects; to attend to the buying, restoration, framing, cleaning and varnishing of pictures, and to repair art objects, at reasonable rates.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

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A SCULPTURE REVIVAL.

It is pleasant to note a revival in public interest in sculpture all over the country. The large fine and well managed exhibition of American sculpture in Baltimore year before last, the memorial displays of St. Gaudens' works, and the small but effective exhibit made in connection with last season's annual Academy Show in New York seem to have greatly awakened interest in this department of fine arts, far too much subordinated in America during the past twenty-five years.

The opening this week at the Macbeth Gallery, in this city, of a most attractive and well arranged display of small bronzes by American sculptors, and in the Albright Gallery, in Buffalo, of 140 American sculptures, with the evident strong attraction of the Barye bronzes at the Cottier Galleries, all evince a public interest that is novel and gratifying.

It has taken a generation and more, from the days of Powers, Story and Ives, when every American family which considered itself something, felt it necessary to have a marble from the Roman studios of one of these old worthies, to bring again a public taste in and for the sculptor's art.

We regret that the second exhibition of sculpture, planned to be held in Baltimore next spring, in connection with a notable display of American pictures, has had to be abandoned, owing to the impossibility of securing an adequate gallery or exhibition hall. But sculpture will, from now on, be more of a feature in the art exhibitions of the country than ever before.

SOME PUBLISHED MISSTATEMENTS.

I. That the removal of the duty on Old Masters—which was desirable and universally desired, had anything to do with the generous loan by Mr. J. Pierpont Morgan of several Rembrandts from his London collections to the Metropolitan Museum. Mr. Morgan could have brought in these pictures free of duty, and loaned them to the Museum at any time since he possessed them, had he so desired, under the provision of the old tariff which admitted free all art works for exhibition in museums.

II. That the New York branch of the Boston Free Art League, which, it is claimed, has been looking into the much complained of delays on all art importations in the New York and other Custom houses, found that the said delays were only on an average of two weeks' duration. If they so found, they discovered what no importers can find, for all importers agree that the delays have been sometimes two months, never less than three to four weeks, and have been most injurious and harmful to business.

OBITUARY.

Henri de Morgan.

The death occurred at his home, near Paris, recently of Henri de Morgan, well known in American art circles as an archaeologist and collector of Greek art, in which he was an expert. In former years he came frequently to New York, and was at one time associated with Mr. Thomas B. Clarke. Of recent years he devoted himself almost exclusively to Egyptian archaeology, and in the winters of 1906-1907 and 1907-1908 he personally directed excavations in Egypt for the Brooklyn Institute Museum, as a result of which that Museum has acquired a large and important collection of the most ancient examples of Egyptian prehistoric art. The collection is believed to be one of the best in existence, of the period which it represents. M. de Morgan pursued these researches with great enthusiasm and intelligence, and his knowledge in this field, which was placed at the service of the Museum, will assist greatly in the intelligent classification and labeling of the objects discovered. Mr. de Morgan was a brother of M. J. de Morgan, the distinguished archaeologist, whose explorations in Egypt, and particularly in Persia for the French Government, have resulted in very valuable and important additions to the collections of the Louvre.

CORRESPONDENCE.

Editor, American Art News.

Dear Sir:—In these days of Bwana Tumbo, when each man learns exactly what his fellows think of him; when portraits are painted, and statues are pedestalled and buildings are dedicated to the glory of the living; in these times of public acknowledgment should we not extend a signal token to the one man who, above all others, has given most freely of his purse, his time and his energies to many branches of public beneficence?

His clerical and hospital donations are known to most of us. I do not refer to them; I am minded to dwell on another phase of Mr. J. Pierpont Morgan's gracious generosity.

The Natural History and Metropolitan Art Museums testify to his princely munificence, artistic appreciation and wise expenditures; the political and business worlds applaud his prompt recognition of the adjusted tariff in keeping those superb masterpieces of Dutch art here as a loan to the New York public instead of sending them back to his London and Paris collections.

Our art students need not now fly to foreign countries to study the painters of the greatest periods, while thousands of visitors to these museums constantly enjoy the magnificent miles of paintings and sculptures and objects of art, conveniently catalogued and free to the public several days in the week.

It is not so much the money value of these pictures, enormous as this must be, which makes this loan exhibition of public import so much as the fact that these canvases are to remain here. To make a great collection of pictures in America has been most difficult; the Government has retarded rather than encouraged the undertaking. Italy forbids the sale of her historic ones, and English millionaires make determined efforts to retain the supremacy of possession; and it is practically due to the efforts of Mr. Morgan himself that we are now able to see and enjoy these priceless works of art.

The incoming Mayor brightened the recent election contest by reminding us of the sayings of Epictetus; Mr. Morgan believes in the wisdom of Cicero—"Animi cultus quasi quidam humanitatis cibus." (cultivation is as necessary to the mind as food is to the body), a motto which every schoolboy has learned.

Objection to publicity by Mr. Morgan is as well known as his private thoughtfulness; it might be, it would indeed be difficult to persuade his acceptance of a public tribute, a permanent one; but I offer the suggestion. He is beyond the allotted three-score and ten; let us, the countless thousands who only know him by name, join the fortunate ones who do in showing him our sincere appreciation while there is yet time.

Yours truly,

Alexander Smith.

New York, December 9, 1909.

Editor of the American Art News.

Dear Sir: What strange laws do you have in America? I don't know you personally, Mr. Editor, but I may be allowed to suppose that you are an elderly gentleman of 50 years or so. Well, please suppose that coming from America to Europe in order to have free entrance in the country you were forced to prove by documents that you have passed already your sixth birthday.

Wouldn't you find it ridiculous? Well, something very similar to this happened to me just now, coming from Europe to America. I brought with me an old wormy panel, nearly falling into pieces and painted about 50 years before Columbus was born. Now, only think. To obtain for it free entrance, I am forced to write for documents to prove that the picture is more than twenty years old.

If a person is six years or fifty years old and a picture 20 years or five hundred years old it seems to me is a thing to decide by study and not by documents.

Isn't it most ridiculous? What strange laws you do have in America.

Respectfully yours,

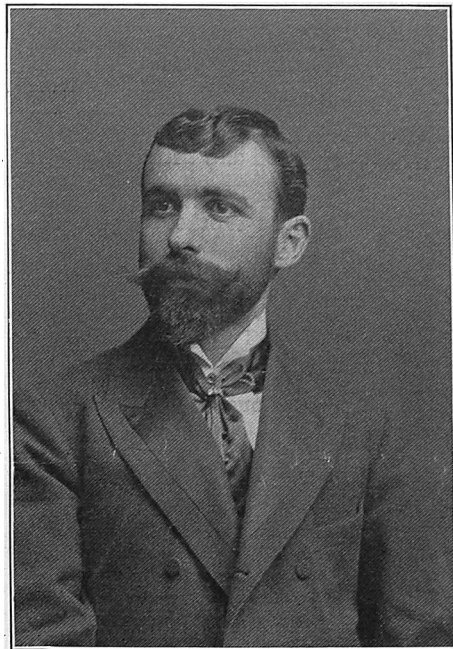
Louis Renard.

[We would refer M. Renard to Mr. Myron W. Pierce, a young lawyer of Boston, Secretary of the Fine Art League, for the information he desires. We cannot supply it.—Ed.]

ARTIST REID A BANKRUPT.

Robert Reid filed last week a petition in bankruptcy, with liabilities of \$18,244 and assets of \$12,450. In his petition Mr. Reid says he has more than twenty creditors, mostly fellow members of the Players Club. His liabilities include money owed in wages, as well as money borrowed.

TALK WITH MR. KELEKIAN.



MR. DIKRAN RAHN KELEKIAN;

Mr. Dikran Khan Kelekian, of Paris, the well-known connoisseur, collector and dealer in the old wares, textiles and antiques of Greece, Persia and Babylonia, and who is an acknowledged expert in these treasures, now so greatly in demand among discriminating collectors, recently arrived in New York on a visit to his brother, Mr. D. J. Kelekian, in charge of the house at No. 275 Fifth Avenue, this city. Mr. Kelekian is only here for a brief stay, as he must return to Paris Dec. 22.

Mr. Kelekian, who is a man of positive opinions and who knows whereof he speaks, talked entertainingly at his galleries this week with a representative of the AMERICAN ART NEWS.

"How do you find business conditions here, Mr. Kelekian?" he was asked.

"Good and improving," was the reply. "American collectors of antiques are learning very fast, but it will take a few years more to enable them to distinguish, in many instances, the false from the good. With the return of prosperity, America, more than ever, has become the great art mart of the world, just as Italy was in the XVth and XVIth centuries, the period of the Genoese and Venetian princes, and as France and England were in the late XVIIIth and XIXth centuries.

"How do you regard the changes in the art tariff here?"

"The new law does very well as far as it goes, but it seems to me that it lays too much stress upon papers and affidavits. It is the thing and not the document which should be considered."

M. Kelekian has the name of the Castellane of old time as a most discriminating and intelligent collector. His specialty is the antiques of Persian, Grecian and Egyptian origin, but he is also an authority on textiles, especially old weaves, and Dr. Lessing in the foreword in the catalogue compiled by M. Gaston Migeon, and M. Jules Guifrey, "membre de l'institut," of M. Kelekian's private collection of XVth and XVIth century Persian and Venetian textiles, says unhesitatingly that it is the "finest in the world."

There is hardly a museum in the world that does not possess treasure obtained from M. Kelekian, and for sixteen years he has sent to New York rare and genuine Persian and Grecian antiques.

Asked his opinion of the wax bust controversy, M. Kelekian said: "While Dr. Bode may have been deceived as to the bust, he has done so much for the cause of art in Germany, that he can be easily forgiven. Any expert can and may be deceived at times."